

Gallery's Thirtieth Birthday Celebrated by Notable Display of the Works of a Well Known Academician.

By HENRY M'BRIDE.

THE Macbeth Gallery and the National Academy of Design are so closely associated in my mind that it is sometimes difficult for me to regard them as separate institutions. The Macbeth Gallery is a business organization and the Academy is, or was at the time of its inception, altruistic; and it is entirely characteristic of the times we live in that the business end of academic art should be the more effective of the two. It always seems easily possible for the Macbeth Gallery to cull the choicest things from the Academicians, even at the time of their annual shows, and so it always is a temptation to start off any notice of what is showing on Fifty-seventh street with a glance at the "preferred stock" at Macbeth's.

The temptation is less easy to resist this year than usual, since the Macbeth Gallery is celebrating a thirtieth birthday with a collection of landscapes by the veteran academician Charles H. Davis, and to further mark the event gave a "stag" for all the available artists within reach. Aside from the fact that too many parties and other nice things cannot be done for artists, this too might seem like poaching upon the Academy's preserves, for the Academy itself used to give "stags" and mix sociability with its altruism.

Why it relinquished that line of endeavor I do not know, but it is a pity it did so. Possibly a shortage of cash, but probably indifference, for there always seem to be so many of the heavily endowed who linger in the Academy's porticoes that funds for a party could surely be raised if any one spoke up for the idea enthusiastically. The Academy seems to be forgetting that more must be done for artists than merely to give them a place to show in. They must be fussed over and petted and made to believe that they are something in the community. Particularly in a period of depression like this it is a practical matter to back up the producer. It remained, however, for the business house of Macbeth to see and do its duty in this regard. The party in honor of Mr. Davis and the thirtieth birthday was a distinct success. The atmosphere was as fraternal as it was smoky, and the "cats" were as imposing as in the best days of the Academy. The imported Munchener of the old days was necessarily lacking, but the black coffee, I am told, was super-excellent.

Mr. Davis's art really distinguished the occasion. He has never lacked appreciation or patrons, and so most of his best things had to be borrowed from their owners for the exhibition. The collection seems to emphasize the artist's position as the best of present day academicians. This is, for instance, no landscape in the Fifty-seventh street show as the "Passing Summer" in the Macbeth Galleries.

Mr. Davis is a modest man—that can be read from his pictures—but the writer of the appreciation in the catalogue, speaking of the rating to be given him, says: "Probably no one would be less likely to put himself forward for honors of this sort than Charles H. Davis. Living a retiring and studious life in the beautiful surroundings of his Connecticut home, he is quite content to work out his own salvation and to let time decide as to what his place is to be."

He is a true academician in the sense that he is not an innovator, but, unlike many who paint in the "accepted" manner, he does not appear ever to have been cramped. Within the limits he has set for himself he moves freely. He has a distinct poetic motif in each instance and attacks it in a painterlike fashion. Once in a while he commits the peculiarly American sin of expanding a subject until it becomes thin, but on the other hand often succeeds in giving a commanding large style to a large canvas. His "All Hallowe'en" is an example of this, and it would put to shame all of the too large landscapes of the present Academy.

The nearest approach to the class of Mr. Davis in the Academy is the "Mount Mansfield, Vermont," by Chauncey F. Ryder. It is somewhat too big, as apparently all academic landscapes must be, but it has considerable feeling, quite juicy greens, and much decorative charm. It did not get the prize. The chief Altman money went to a commonplace work by Daniel Garber, called "Tobacco." In this a big tree sprawled across the foreground to achieve a flat, tapestry effect. The touches of paint were small, which added to the textile quality. The second Altman prize went to Gardner Symons for his large "Glean on the Hillsides," a showy and cheap effort at realism.

Everybody agrees that the spring Academy is rather better than usual, but how to prove it with outstanding results is difficult. Pictures that rival Bernard Shaw's "Back to Methuselah" as a topic of conversation are rare. The nearest approach to an argument is provided by the "Still Life Decoration," by F. W. Benson. This has been given the place of honor in the Vanderbilt Gallery. At the vanishing day reception I was asked by three separate and distinct ladies if I did not think it "nice." I truthfully replied to each that it was "very nice." I did not think it polite to add that a still life could be nice without being great.

Mr. Benson does not achieve in it what Sir Joshua called the "grand manner." He manages several happy passages, such as the flat table cloth that marches out to your eyes triumphantly, and the small bowl at the right, and the shiny background that appears to be the whole thing at a little distance. But near by the central bowl of fruit seems to be a bit mushy and to need accentuation and the bronze figure in shadow calls too much attention to itself. But it is a very pleasant picture, and it is not to be reduced to talking technic of the principal picture in the room?

The portraits present are not of the first order, either. Mr. Hassam's portrait by Mr. Wayman Adams is the liveliest of them, but it is almost apologetic with hot color. Mr. Ipsen's version of Mr. Ryder is better in this respect, the color throughout being vibrant and harmonious. The drollest portrait is that of President Hadley by Mr. Sergeant Kendall. The feeling for the form beneath the academic robes has been quite lost, with the result that the feet appear at the bottom in the least expected place. It remains to be added that I got more unalloyed pleasure from two lithographs by Mr. Bolton Brown in the Academy room than from any other of the academic exhibits. One of these called "Trees; Rain" is an especially agreeable and competent performance.

Original Designs for The 'Chauve-Souris'

The great success of the "Chauve-Souris" Theater brings the art of Nicola Remisoff, who is connected with it, to quick notice, so we have an exhibition of his designs in the galleries of Wildenstein & Co., and all of fashionable society who have seen the one must see the other.

Mr. Remisoff is an exceedingly skilful individual. His pretty drawings are very pretty, his witty ones are witty and his "psychological" studies, as he calls his studies of M. Balleff and M. Frank Crowninshield are certainly psychological. But the striking fact in regard to these designs for the theater is the same fact that struck one when



ANATOLE FRANCE BY JO DAVIDSON ON VIEW WILDENSTEIN GALLERIES

M. Jacques Copeau showed us the designs he has made for his theater—and that is the reliance the artist places upon a sympathetic comprehension of his idea upon the part of the seamstress and other factotums who are to carry it out.

Give this design to one of our native costumers and half the "army" of the design would escape. Fortunately, M. Balleff and M. Remisoff, like M. Copeau, had workers at his command who could understand an artistic idea and know how to make it concrete.

Mr. Remisoff belongs to a prominent group of modern Russian painters, known as the Mir Iskustva (World of Art) American, connoisseurs are already familiar with the work of some of the members of this group, which included Nicholas Roerich, Leon Bakst, Boris Anisfeld and Nathalie Gontcharova.

The "Mir Iskustva" can practically be identified with the modern movement in Russian pictorial art, striving chiefly for new decorative values and opposing the tendencies of individual coloristic vision to the painstaking realism of their predecessors.

The very character of that movement led the artists to close collaboration with the stage, where they were given the most brilliant opportunities to exhibit their coloristic achievements.

Nicola Remisoff is well known in Russia as a master of portraits and caricatures. His drawings, writings and high draughtsmanship, combined with his keen and witty observations, largely contributed to the renown of Russia's satirical magazine, The Satiricon, of Petrograd.

The present exhibition reveals only one expression of Remisoff's work, namely, that which is connected with Balleff's famous "Chauve-Souris" Theater, brought to America by Mr. Morris Gest and at present enjoying a distinguished success at the Forty-ninth Street Theater.

New Decorations by Charles Sheeler

Charles Sheeler, who has won a prominent place among the group of American modernists, is exhibiting his latest work in the Daniel Galleries. He is an intense and resolute artist, in that resembling Charles Demuth, whose style, however, is totally different. Intensity is a quality characteristic of the times and the place. Both Demuth and Sheeler carry it almost to the breaking point, but so far, they haven't broken.

Mr. Sheeler shows oils, watercolors, drawings and photographs. In each medium his predilections tell. In one photograph of the side of a barn, the motif consists of a shut door, with some parallel lines of boards and a stretch of masonry. No other photographer on earth but Sheeler would have dreamed of studying such a thing, but the composition is insisted upon in the same implacable way. The first impression is apt to be one of extreme dryness, but Sheeler's drawings wear well, and the decorative sureness and sincere conviction win in the end.

Notes and Activities In the World of Art

In connection with an exhibition of early American portraits, the Ehrlich Galleries are showing a group of portrait drawings by Helen Peale. Miss Peale, who was born in St. Paul, Minn., the great-granddaughter of Rembrandt Peale, the gifted son of the illustrious painter Charles Willson Peale of Colonial days, inherits from her famous ancestors a devotion to the pencil and a love of the fine arts, as well as an ever active mind, an aptitude for seeing people as they are, of making friends and keeping them. Handled down to her through the century comes a keenness for portrayal of character in her sitters; she follows in the footsteps of her distinguished forefathers in portraying the eminent men and women of her day, successfully carrying out the early traditions strengthened by present day ideals.

Miss Peale's portrait drawings are subtle and sensitive. She has command of character and manages to secure the look of life. She has made a particularly effective portrait of Mrs. Robert Heurt, and among her other sitters have been Mrs. Pierre duPont, Padraic Colum, Mrs. Sidney Biddle, Wilfred Rowen Reid and Frank Harris.

An extensive collection of portrait etchings and drawings by Pierre Nuytens is now on view in the Brown-Robertson Galleries. A long list of the most eminent men and women in the world figures upon Mr. Nuytens's catalogue. Of the celebrities who attended the Washington conference, M. Briand faced the best at this artist's hands, and among the others who were sympathetic to Mr. Nuytens's art were Prof. Osborne, Queen Elizabeth of Belgium and Miss Elsie Ferguson.

Letters it was not possible to show to any great extent the work of living artists.

Art Review for April contains the following of interest to artists: Epstein's sculpture, French Moderns by Frederick James Gregg, and paintings by Kinsling, Foran and Wool Gaylor.

Owing to the great interest displayed in the present exhibition of contemporary French art at the Sculptors Gallery the hours have been changed as follows: From 10 to 6, weekdays; from 2 to 6 Sundays, instead of as heretofore from 2 to 6 P. M. daily.

The thirty-first annual exhibition of the National Association of Women Painters and Sculptors will be held at the Anderson Galleries April 4 to 15th, inclusive. The opening reception will be held from 3 to 6 April 4. The president, Mrs. H. Van Buren Macdonald, will be assisted in receiving by the officers of the association.

The exhibits of sculpture, paintings in oil and water color will number about 250. Miniatures will be included and a large group of sketches in all mediums. The distinguished English artist, Mrs. Laura Knight, is to be invited to attend a special reception given in her honor by the association at the galleries during the exhibition. Mrs. Knight, who is the only woman member of the jury of the coming International Exhibition at the Carnegie Institute, Pittsburgh, is the guest at the Comopolitan Club of the darkest note in the mirrored reflections of a small stream. Some autumn scenes, with well studied shocks of corn, are also notable.

An exhibition of rare faces of the early eighteenth century, including some museum pieces, is being held today, to-morrow and Tuesday, at the Anderson Galleries by the Needle and Bobbin Club. On April 4, at 10:30 o'clock, there will be an auction sale of the faces. The proceeds will be used to facilitate the production of beautiful needlework, preserving the character and technique of design and adapting them to useful, salable articles made by groups of foreign born American women. During the exhibition some members of the Needle and Bobbin Club will be present at all times to show the faces, tell about them and to take bids.

The collection includes both large and small pieces of bobbin and needle point lace from Italy, Flanders, France, England, Ireland, and there will also be on display and for sale Indian shawls, Colonial embroidery and six portraits of Southern leaders of the Confederacy printed on silk with floral borders. These silk prints are very rare. They were probably printed in Richmond in the first year of the civil war. The Confederate Historical

Members of the Lost We Forget Committee, including Mrs. Arthur Terry, chairman, and J. West Roosevelt, treasurer; Clinton Bakus, William A. Barstow, Dean Edmonds, Henry Parish, Francis Rogers, Douglas Robinson, G. Franklin Lawrence, Stanley Haskins, Perry Trautman, Myron Shafer and George Huntington will hold a sale of articles made by ill and disabled veterans of the recent war who now are in hospitals in this city and vicinity, in the roof garden room of the Waldorf-Astoria, on April 10 and 11. There is an accumulation of work made during winter months and by a successful sale much can be done for the men.

Among the hospitals to be represented are the United States Marine, Brooklyn Naval, Reconstruction, Otaville, the Silver Star Shop and the Dugout.

A dramatic and musical recital for the benefit of the Madison Avenue Exchange for Women's Work, of which organization Mrs. Ira Barrows is president, will be given on the night of April 4 at the Plaza by Mrs. William Copper Dickey and Mr. George Meader of the Metropolitan Opera. Mrs. Dickey, who recites, was Miss Gertrude Bennett.

Other officers of the exchange are Misses J. Allen Townsend, Frederick Gunther, Thomas Denny, Albert H. Wiggin, Anson R. Flower, Chauncey Kerr and William C. Ivson.

Among the many patronesses are Mrs. James Lincoln Ashley, Paul D. Cravath, Ernest M. Stires, Samuel H. Valentine, Henry Wolcott Warner, William Barbour, Nicholas F. Brady, Arthur Kyle, Edward C. Hoyt, George Orvis, A. C. Smith, John Harson Rhodes, D. Hunter McAlpin, David Heller, Benjamin Thayer, George A. H. Churchill and Henry A. Casper.

Tickets may be obtained from Mrs. Barrows, 521 Park avenue, and Mrs. Dickey, 123 East Fifty-third street.

Amateurs in Musical Play For Foundling Asylum:

A musical comedy revue will be given by the Catholic Junior League under the personal direction of Miss May Leslie in the ballroom of the Plaza Hotel on April 10 for the benefit of the New York Foundling Hospital.

The officers of the committee in charge of the entertainment are Miss Ethel Mitchell, chairman; Miss Margaret Hennessey, vice-chairman; Miss Anne Wilde, treasurer; Miss Marie Leyendecker, chairman of the program committee, and Miss Julia O'Brien, chairman of the ticket committee.

Among the patronesses are Mrs. Henry Waters Taft, Mrs. Nicholas P. Brady, Mrs. John A. Jackson, Mrs. John D. Ryan, Mrs. Frederic Nelson, Mrs. George Leary, Mrs. William Randolph Hearst, Mrs. John McCormack, Mrs. Hugh Kelly, Mrs. Morgan J. O'Brien, Mrs. Walter C. Burke, Mrs. D. J. Hennessy, Mrs. Henry J. Lamarche, Mrs. Peter Larson, Mrs. Francis Wigand, Mrs. Charles C. Adams and Mrs. John Henry McCoon.

The cast will include Misses Katherine

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Messrs. Keppel & Co. will open an exhibition of Mrs. Pennell's prints on April 11. This will be mainly retrospective and will show what Mrs. Pennell has been doing during the years out of the exhibition now open at the American Academy of Arts and

Museum of Richmond has only two of the prints and would like to add the six to be auctioned Tuesday to its collection. The six are: Lee, Stonewall Jackson, Mason, Beauregard, Sem and Shiloh.

To-morrow at 4 o'clock Miss Frances Morris of the Metropolitan Museum will talk on "Old Laces," using the exhibition for illustrations.

The American Academy of Arts and Letters, at 15 West Eighty-first street, has been visited during the first week of

mer Galleries commencing April 1 and continuing throughout the month. This society is strongly modern and includes among its members many artists closely identified with the newer tendencies.

Miss Margaretta du Pont drawn by Helen Peale. COURTESY OF EHRICH GALLERIES

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the Graphic Arts Exhibition by about one thousand persons. This is a positive proof of the growing interest in the art of engraving in this country and also an evidence that the academy was justified in holding the exhibition which is universally admitted to be the best yet given in the country and of great artistic and educational value. The exhibition will remain open until April 16. Admittance is by ticket only and these may be obtained from the academy at the foregoing address.

The Fiske Industries of Berea College, under the direction of Mrs. Anna Ernberg, are holding an exhibit at the National Arts Club, 119 East Nineteenth street, of bedspreads and a variety of weavings, as well as a large collection of baskets made by the mountaineers. Many charming old Colonial patterns are reproduced in soft, beautiful colors. This exhibition is open to the public every day until April 9, on weekdays from 10 to 6, on Sundays from 2 to 6.

Sale of Articles Made By Disabled Veterans

Members of the Lost We Forget Committee, including Mrs. Arthur Terry, chairman, and J. West Roosevelt, treasurer; Clinton Bakus, William A. Barstow, Dean Edmonds, Henry Parish, Francis Rogers, Douglas Robinson, G. Franklin Lawrence, Stanley Haskins, Perry Trautman, Myron Shafer and George Huntington will hold a sale of articles made by ill and disabled veterans of the recent war who now are in hospitals in this city and vicinity, in the roof garden room of the Waldorf-Astoria, on April 10 and 11. There is an accumulation of work made during winter months and by a successful sale much can be done for the men.

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